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ABSTRACT

The main premise of this article is that tape recordings can be a very useful tool to the classroom language teacher. The author points out that the tapes are ideal for the habituation type of learning (dialogs, memorization, repetition, etc.,) which is preliminary to the communication stage of language learning. He is mainly concerned with five types of habituation learning--dialogs, narratives, drills, quizzes and tests. He gives samples for each type of recorded practice (active and passive participation), illustrating the rationale for each procedure. He points out that being able to stop and repeat the recording also prevents monotony and fatigue for both the teacher and student. It is also easy to adapt the recorded drills for use as quizzes and tests. In his section on the use of tape recordings for more advanced levels, the author discusses how the recorder can expand the student's exposure to different dialects and language styles. (FB)

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SOME USES OF TAPE RECORDINGS IN THE CLASSROOM

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Tape recordings can be very helpful in the classroom, especially to the non-native teacher. They provide a native model for the students, a constant intonation, any number of male or female voices, and they help save the voice of the teacher who might have two or three classes in succession. My intention here is not to minimize the value of language laboratories, but rather to point out some merits of the simple classroom tape recorder, especially for teachers without access to a lab.

The techniques outlined here by no means exhaust the possibilities of recordings in the classroom, but will hopefully illustrate their flexibility and suggest even other uses. It must be emphasized at the start, however, that tape recordings are no more than a teaching aid--a very useful tool in the hands of an experienced teacher, but no more than a tool.

At the outset, it is necessary to distinguish two complementary types of language learning practice: habit forming or "habituation" practice,and "communication" practice.[1] Under the heading of habituation practice come such mechanical oral exercises as dialog memorization, and repetition, substitution, conversion and expansion drills, which are essential in bringing the students to the point where they can use the patterns in the real situations presupposed by the communication practice stage.

We shall deal here mostly with uses of recordings in the habituation process, since the mechanical nature of the practices involved make them well suited for presentation by machine. The cues and sentences of a substitution drill, for example, can be very effectively broadcast from a tape which provides the students with the voice of a native speaker as a model for imitation.

Specifically, we shall consider dialogs, narratives, drills, and quizzes and tests. Finally there are some ideas for more advanced levels of English. Communication exercises are not dealt with because at Seido Language Institute such

practices are done without the use of recordings. This does not rule out the possibility, of course, that effective uses of recordings for communication practices could be found.

1. DIALOGS

A. Active participation: Dialogs for listening and speaking practice and for memorization.

A typical recording of a dialog presents the material once for listening and again with pauses, for repetition by the students. From such a recording, the teacher can prepare without much difficulty a tape which presents the dialog with six different activities. As an example, we will use this dialog:

A: Will you be able to play volley ball tomorrow?
B: No, I have to take an exam.
A: An exam? In what?
B: Chemistry. I think it's going to be a hard one.
A: What about Tuesday? Will you be free?
B: I think so. I'll give you a call Monday night.

Step 1: The newly prepared tape could first present the entire dialog without pauses, for listening--possibly more than once.

Step 2: The tape would then present each sentence of the dialog twice, with pauses provided after each sentence for student repetitions.

Ex:
Tape: Will you be able to play volley ball tomorrow?
Students: (Repeat the sentence during the pause provided here.)
Tape: Will you be able to play volley ball tomorrow?
Students: (Repeat)
Tape: No, I have to take an exam.
etc.

Step 3: Then the tape would present each sentence of the dialog once with pauses provided.

Ex:

Tape: Will you be able to play volley ball tomorrow?

Students: (Repeat)

etc.

Step 4: The tape gives part A only and provides pauses for part B.

Ex:

Tape: Will you be able to play volley ball tomorrow?

Students: No, I have to take an exam.

Tape: An exam? In what?

Students: Chemistry. I think it's going to be a hard one.

etc.

Step 5: The reverse of Step 4. The tape gives B and provides pauses for part A. (The tape or the teacher could give the first words of the first A sentence--"Will you"--to get the students started in unison.)

Step 6: The students listen to the dialog broadcast once or twice again without pauses.

Steps 4 and 5 are mainly a device to help the students memorize the dialog, which could be assigned for recitation in a later class. Just before recitation, the dialog can be broadcast again for listening practice to help the students recite with proper fluency, rhythm and intonation. (The written form of the dialog is probably best provided only after these six steps, lest it become a crutch necessary for understanding.)

B. Passive participation: Dialogs for listening practice only.

A common plight of the foreign student in the U. S. is not being able to understand the many varieties of English being spoken around him: on the campus, in the bus, at the movies, etc., even though he may be able to express himself in English. A person with a good command of a language, on the other hand, can understand much more than he can (or would) himself use.

Furthermore, by expanding the students' passive ability their active ability also expands in a most natural way. One normally comes to be able to use a word or a grammatical construction correctly only after having heard it many times.

The language course can develop this passive ability by having the students listen to dialogs which are based on the ones they have memorized. These dialogs for listening are variations of the dialog for memorization, similar enough to be understandable but different enough to provide a challenge.

Dialogs for listening need not take up much time. If steps 1 to 6 above take about 15 minutes, just listening to a dialog (i. e. step 1 only) slightly different in content would take about a half a minute. Six would take about 3 minutes, short enough to maintain attention.

Taking full advantage of the tape recorder, each of these six dialog variations would ideally use six different pairs of voices, including both men and women. Some examples follow to show the many possibilities offered by this technique.

1) Varying the vocabulary.

Once the students have memorized the following dialog:

A: Will you be able to play volley ball tomorrow?
B: No, I have to take an exam.
A: An exam? In what?
B: Chemistry. I think it's going to be a hard one.
A: What about Tuesday? Will you be free?
B: I think so. I'll give you a call Monday night.

a recording of the following dialogs is presented for listening:

A: Will you be able to come to the party tomorrow?
B: I don't think so. I have to finish my report.
A: Report? What report is that?
B: For chemistry. Mine's going to be a long one.
A: What about the game Sunday? Will you be coming?
B: I hope so. I'll give you a call Saturday night and let you know.

A: Will you be able to come over tomorrow?
B: I'm afraid not. I have a date.
A: A date? With who?
B: Betty. You know, Betty Turner.
A: How about Tuesday?
B: I think so. I'll let you know Monday.

etc.

2) Introducing new material by contrasting constructions with similar meanings.

Properly programmed, recordings for listening practice can function as an introduction to material due to be covered formally in later lessons. Suppose, for example, that "have to" is covered in lesson 23 and "should" in lesson 24. The following dialog arrangement is possible for lesson 23:

The dialog for memorization:

A: Are you going to finish your work today?
B: I have to.
A: Why is it necessary to do it today? Anyway, when you're finished, let me know. We'll go have a coke.

One of the dialogs for listening practice:

A: Are you going to finish your work today?
B: I should ...
A: But are you?
B: Yes, I guess so.
A: Well, let me know when you're finished. We'll go over to the drugstore and have a coke.

It becomes evident to the student here that "have to" implies necessity whereas "should" is not so strong and even leaves some doubt about whether B is going to finish his work today or not. With a few more dialog pairs contrasting "have to" and "should" the students will begin to "get the feel" of the difference.

Then, once the students begin to practice "should" in lesson 24, they will have quite a headstart in grasping its meaning, simply because of a little listening practice in lesson 23. There will be less need of abstract explanations and of translation into the native language.

3) Contrasting easily confused constructions.

Expressions like "I used to get up early" and "I'm used to getting up early" are often confused by students. The following dialogs are designed to bring out the difference in meaning:

A: I got up at 5:00 this morning.
B: You must be tired.
A: Yes, though I used to get up early every morning.
B: Why don't you anymore? Are you getting lazy?
A: I'm afraid so.

A: I got up at 5:00 this morning.
B: You must be tired.
A: No, I'm used to getting up early.
B: That's good. They say it's good for your health.

4) Contrasting style differences.

To illustrate a difference in style between two ways of saying more or less the same thing, each dialog can be preceded by an explanation of the situation, i. e. an explanation of why that particular style is used. The following pair of dialogs differ only because of who is speaking to whom:

Situation: A student meets his teacher at school in the morning.

A: Good morning, Mr. Andrews.
B: Hi, Sam.
A: May I ask you something about yesterday's lecture?
B: Sure. How about talking over a cup of coffee?
A: That's a good idea.

Situation: Two students meet at school in the morning.

A: Hi, Sam.
B: Hi. Say Tom, let me ask you something about yesterday's lecture.
A: O.K. How about talking over a cup of coffee?
B: Good idea.

Many other problems can be contrasted in such dialog

variations designed to give an idea of how two patterns (or expressions or greetings, etc.) differ, before that difference is actually explained.

2. NARRATIVES

Whereas dialogs provide a model of responses, answers to questions and, in general, shorter utterances, narratives provide a model of extended speech by a single person. Most textbooks have lessons based on either narratives or dialogs. Let us consider both cases.

A. Lessons based on narratives.

When narratives constitute an integral part of the lesson plan, they should probably be learned very thoroughly. A tape prepared with pauses can be broadcast for a repetition practice, provided the sentences are not too long. (Whether they are too long or not would be decided by the teacher, who knows his students best.)

The students can then be asked to memorize the narrative and re-tell it in a later class. When time comes for the recitation, the teacher may want to write on the blackboard one or two key words from each sentence, to help the students reproduce the narrative smoothly.

B. Lessons based on dialogs.

Many of the textbooks which introduce new material in dialogs have little or no narrative material. In such cases supplementary narratives can be made up and recorded for each lesson, to be broadcast for listening practice. If, for example, a lesson deals with Verb + "to" + Verb sequences ("like to stay," "have to study," "want to speak," etc.), it can be followed by playing a narrative tape for listening with the following type of story:

> "When I became ten years old,I decided to get a job. After all, when you're ten, you have to have some money in your pocket. Friday nights you want to go to the movies; on Saturdays you like to get a coke or something at the drugstore;and sometimes you just have to buy something to eat on the way home from school ..."

All (or almost all) of the vocabulary and the structures in the narrative would have been learned in the lesson, but the specific sentences of the narrative would be new to the students. They would be new but quite understandable. This technique provides the students with the special kind of satisfaction that goes with understanding something heard for the first time in a foreign language.

Such listening practice also provides a review of vocabulary and structure with little danger of monotony. These narrative recordings can be listened to again weeks or months later for further review.

3. DRILLS

A. Substitution drills.

The following is a typical recording of a substitution drill:

Voice 1: Listen to the examples.
Voice 2: That'll be 80 cents, please.
Voice 3: five dollars
Voice 2: That'll be five dollars, please.
Voice 3: 20 cents
Voice 2: That'll be 20 cents, please.
Voice 1: Continue the practice.
Voice 3: one fifty ($1.50)
(First pause for an individual student to say the sentence.)
Voice 2: That'll be one fifty, please.
(Second pause for students to repeat the sentence chorally.)
Voice 3: three forty ($3.40)
(First pause.)

etc.

The first pause can also be used for choral production of the sentence. Individual and choral work each have their own advantages. Individual practice makes it possible for the teacher to spot and correct immediately any mistakes. Choral practice keeps the whole class constantly involved, gives a maximum of speaking practice to each student, and helps maintain attention.

Since exclusive use of choral drilling would run the risk of mistakes going uncorrected, while exclusive use of individual drilling would greatly reduce the actual speaking time of each of the students, a balance should be kept, avoiding either of these extremes. To this end, two techniques are described here.

1) Varying the use of the first pause.

Begin the drill by eliciting individual responses in the first pause and choral responses in the second. Sooner or later, depending on the difficulty of the drill, most students come to produce the sentences without mistakes. This is the time to begin to elicit choral responses in the first pause as well as in the second. If it takes the entire drill to reach this point, it is advisable to return to the first few sentences of the drill for a choral reinforcement.

2) Spot-checking individual students while drilling chorally.

As sentences are being produced chorally in both pauses, the teacher may notice that a particular student is having difficulty or that another is not participating. In such cases the tape may be stopped[2] and indication made that the individual is to repeat the last sentence. Such spot-checking, done randomly and as a matter of routine, reduces the danger of monotony and keeps the students alert.

B. Other types of drills.

Conversion, expansion and free response drills can be handled in the same way, with the exception that the cues will often be longer and more difficult. An example of a conversion drill:

Tape:	Make "yes-no" questions. Example: Tom had an operation yesterday. Did Tom have an operation yesterday? Continue: Mary bought a ticket last week.
Student(s):	Did Mary buy a ticket last week?
Tape:	Did Mary buy a ticket last week?
Student(s):	Did Mary buy a ticket last week?
Tape:	They got to school on time.
Student(s):	Did they get to school on time?
etc.	

The added degree of difficulty involved in this kind of drilling might require stopping the tape more often for corrections by the teacher. But the students will at least have the opportunity of repeating each response once after a native model.

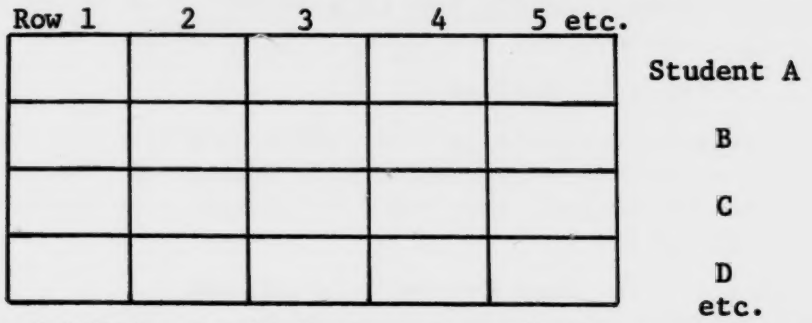
4. QUIZZES AND TESTS[3]

We turn now to a use of recordings in classroom quizzes and tests, a technique designed to measure mastery of the drills of the course at the same time as practicing them in review. (As regards dialogs and narratives, our experience has been that simple recitation is sufficient as a testing device.)

A. Quizzes.

1) Using substitution, conversion and expansion drills in quizzes.

Before beginning the quiz, a simple picture of the classroom seating arrangement is sketched in the teacher's notebook or on the blackboard. Example:



The drill is handled in very much the same way as described above, under DRILLS. Here, however, the first pause is always filled individually and the second pause chorally.[4] For example:

Voice 1: Listen to the examples.
Voice 2: That'll be 80 cents, please.
Voice 3: five dollars
Voice 2: That'll be five dollars, please.
Voice 1: Continue the practice.

Voice 3: one fifty ($1.50)
(First pause. Student 1 says the sentence.)
Voice 2: That'll be one fifty, please.
(Second pause. All the students repeat the sentence chorally.)
Voice 3: three forty ($3.40)
(First pause. Student 2 says the sentence.)
Voice 2: That'll be three forty, please.
(Second pause. All repeat.)

And so forth, until the assigned drills have been finished.

Throughout the quiz the tape recorder is not stopped at all. Each unsatisfactory response is indicated by a mark on the board in the particular student's square. At the end of the quiz the "scoreboard" looks something like this:

1	2	3	4	5	
𝍸		𝍸	𝍸	𝍸	A
𝍸	𝍸		𝍸	𝍸	B
𝍸	𝍸	𝍸	𝍸	𝍸	C
𝍸	𝍸		𝍸	𝍸	D

2) Using free response drills in quizzes.

Free response tests call for, not one particular response, but any natural response. As an example, in answer to the question "Would you like to take a walk Sunday afternoon?" the teacher would consider correct any of these responses: "I'd like to, but I have to work." "That's a good idea." or "No, thanks." But, "Yes I would like." would be scored incorrect. (In passing it could be mentioned that the cues in free response drills need not be questions. They could be statements like "Beautiful day today.", to which the response could be "It is, isn't it?", "It's too hot for me." etc.). Here, also, the same "scoreboard" technique is used.[5]

B. Tests.

Although the procedures just outlined can be used also for formal tests, two adaptations are suggested. In using substitution, conversion and expansion drills, a tape without a second pause would encourage the students to come very well prepared. Also, the teacher might prefer to be at the back of the room, keeping score on a paper, so that the students do not become nervous or distracted. (A very simple scoring system is sufficient,e.g. satisfactory response = 2; unsatisfactory = 0; in doubt = 1.)

C. General suggestions regarding quizzes and tests.

1) Testing specific problems.

If students have special difficulty with specific aspects of a drill, the teacher might announce before the day of the test or quiz that he will score on the basis of performance on a specific problem. For example, in the drill cited above, "That'll be 80 cents, please," scoring could be based mainly on the pronunciation of /ð/ in "that." This will encourage the students to prepare by working on the problems they need more practice in.

2) Encouraging fluent responses.

It is effective to make the pause length on the tape as short as possible, i.e. only slightly longer than the length of the response itself. This provides a greater challenge to the students and encourages them to practice at home until maximum fluency is acquired.

3) Quizzes as part of the normal class routine.

Quizzes of this type draw from the students a very keen attention and an attitude of healthy competition, and can be given at the beginning or end of the class (or lab) periods as a matter of routine. The teacher can record the scores on the roll (perhaps eliminating the need of calling roll).

4) Tests and quizzes as a motivation to proper study habits outside of class.

An important function of quizzes and tests is to motivate the students. The methods used in testing will determine to a great extent how the students will study at home. Although good written or perception tests can provide some

indication of speaking ability, they will less likely encourage speaking practice outside of class. Speaking practice is, however, safely guided by the classroom drills recorded on home-study tapes; and these drills the student will be more encouraged to review if he realizes that they will make up the test.

Given the motivation of such quizzes and tests, the effect of this type of homework on the students' progress has been found to be extremely good. When a small number of drills is assigned for review, the students will generally work on each drill at home until they can do them smoothly.6 The teacher then finds that less class time is needed for review work and that, consequently, more time is available for freer types of "communication" practices.

5. TAPE RECORDINGS FOR MORE ADVANCED LEVELS

Once a command of the spoken language has been imparted within a limited vocabulary, the tape recorder can function as a vehicle for a wide range of English styles and dialects. Dialogs with American, British and other varieties of English can be used; or the same dialog presented first with American voices can be presented again with British voices, even if only for listening practice, to accustom the students to various pronunciations of English.

Professionally recorded pieces of literature are readily available and help the students enjoy their newly acquired English skills. Certain poems can be helpful in demonstrating English rhythm, and can be used even from the beginning of the course for this purpose. ("The Cremation of Sam McGee," for example, can help illustrate the shortness of unstressed vowels, even if the entire poem is not presented for comprehension.)

American Cultural Centers and the British Council have available tape recordings of distinguished statesmen and literary figures. Particularly useful are the V. O. A. lectures in many fields of study. The practice of listening to such lectures over a sustained period of time is a valuable practice, especially for students planning to attend American or British Universities.

NOTES:

1 The terms "habituation" and "communication" with the meanings here assigned are taken from Clifford H.Prator's "Guidelines for Planning Classes and Teaching Materials" as it appeared in "Workpapers in English as a Second Language," U.C.L.A., 1967.

2 Most tape recorders have a quick-stop mechanism, usually a brake lever, which enables instantaneous halting and releasing of the tape. The teacher will also find the quick-stop useful for lengthening the pauses, if necessary. If there does not happen to be a second pause on the tape, it can be supplied on the spot with the quick-stop. The tape can also be stopped, of course, after an unsatisfactory response, as follows:

Tape: store (soliciting "I'm going to the store.")
Class: (unsatisfactory response; the tape is stopped)
Teacher: I'm going to the store.
Class: I'm going to the store. (satisfactory; the tape is released)
Tape: I'm going to the store.
Class: I'm going to the store.

3 The distinction between a quiz and a test is well explained in Rebecca M. Valette's *Modern Language Testing: a Handbook*, Harcourt, Brace & World, 1967, pg. 7. For present purposes, a quiz is a brief check-up on the students' command of material covered in the previous class. A test covers material done over a longer period of time and would bear more directly on the student's grade for the course. The quiz is intended more as a spur, the test more as a measurement.

4 Although it may seem strange to include choral repetitions on a quiz, it should be remembered that this type of quiz is intended also as a review practice of the drills. As such it has proven very effective. The students' responses for the choral repetition is generally better than when the drill is not being scored.

5 Since more than one response is possible on free response items, it would avoid confusion to have only the questions on the tape, without responses.

6 Since not all students have tape recorders, the school can do them a great service by having at least one available for use outside of class hours.

SUMMARY

最初に、「習慣化」のための機械的な口頭練習と、「コミュニケーション」のための既習文型を使つての発表練習の二種類の区別が説明してある。録音教材は前者の機械的口頭練習に役立つが、特に、ネイティヴの発音のモデルを提供できるという点で、日本人の英語教師にとつては利用価値が大きい。

次に、ダイアローグを導入し、繰り返しの段階を経て暗記に至る手順が説明される。暗記したダイアローグを用いての文型練習は、聞き取りの能力を伸ばすのに極めて効果的である。それはまた、後の課で扱う予定の語いと文法事項を一先ず導入しておくのにも都合がよい。単に聞き取りのためだけの目的で、語いと文法事項を取りあえず導入しておくと、生徒に正式の導入をまたずして、その意味の「感じ」を植えつけることができる。そしてその結果、訳したり、抽象的な説明を加えたりする必要を減ずることができる。聞き取り練習に用いる時間はごく僅かでよい。本文中にはそのやり方が数例、説明されている。

教科書によつては、ダイアローグではなくて物語り文が採用されている。そのような物語り文も通例、完全学習をすべきで、テープを用いて、ネイティヴのモデルのあとについて一くぎりずつ繰り返し練習をするとよい。たとえ教科書がどうであろうと、聞き取り練習のためには、応用練習のための物語り文を作成し、その録音テープを用意すべきである。既習の文型と語いで作つた新しい物語り文を聞くことにより、生徒は、教科書にない初めて聞く話を理解できたという満足感を得るのである。

また、代人・転換・展開・自由応答の練習を行なうのにも、録音テープを用い、生徒の誤りをなおすため適宜テープを止めたり、ポーズの長さを加減したりするとよい。教師は自分の声を自由に利用してよいが、生徒が少くとも一回ずつはネイティブのモデルを繰り返せるよう留意すべきである。

生徒の学習程度をテストするのにも、同じテープを利用できる。練習用テープを止めずに流し、一人ずつ順番に応答させ、評点は黒板か記録簿に書きとめればよい。その他、本文中には、テストの方法についての若干の示唆が与えられている。

なお上級クラスにおいては、演説、詩、その他の文学作品の録音テープが、英語のいろいろな種類の声・方言・文体を教えるのに利用できる。　（安藤昭一記）